

11-13-2010

University Choirs in Concert

Chapman University Choir

Chapman University Singers

Chapman University Women's Choir

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CHAPMAN UNIVERSITY
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THEATRE

MUSIC

DANCE



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FALL 2010



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Fall 2010 Event Highlights

THEATRE:

Godspell

by Stephen Schwartz and John-Michael Tebelak... Sept. 30-Oct. 2, 6-9

If All the Sky Were Paper (World Premiere)

by Andrew Carroll.....Nov. 11-13, 18-20

MUSIC:

Chapman University Wind Symphony.....Oct. 16

Opera Chapman presents: "If Music Be the Food of Love" Oct. 22-31

University Choirs in ConcertNov. 13

Chapman Chamber OrchestraNov. 20

Holiday Wassail Dec. 3-4

DANCE:

Fall Dance ConcertDec. 8-11

AMERICAN CELEBRATION:

American Celebration Preview NightNov. 5

Gala Night.....Nov. 6

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CHAPMAN UNIVERSITY
Conservatory of Music

presents

University Choirs in Concert

University Choir & University Singers

Stephen Coker, conductor

Hye-Young Kim, piano

University Women's Choir

Angel Vázquez-Ramos, conductor

Inyoung Huh, piano

November 13, 2010 • 7:30 P.M.
Red Hill Lutheran Church, Tustin, CA

Program

Two Mass Movements		
Kyrie eleison (from <i>Chichester Mass</i>)		William Albright (1944-1998)
Gloria		Lars Edlund (b. 1922)
	Adam Brown, tenor	
O beatum et sacrosanctum diem		Peter Philips (c. 1561-1628)
Des Tages Weihe		Franz Schubert (1797-1828)
	Efrain Solis, baritone; Kevin Gino, tenor	
Calme des nuits		Camille Saint-Saens (1835-1921)
Seufzer		Tobias Hiller (b. 1966)
Juramento		Miguel Matamoros (1894-1971)
	Sarah Hughes, soprano; Catherine Brady, mezzo soprano Nathan Wilen, tenor; Seth Burns, baritone	

University Singers

Ubi caritas		Ola Gjeilo (b. 1978)
Sing Creation's Music On		Stephen Paulus (b. 1949)
Dixit Dominus		Johann Michael Haydn (1707-1836)
	Amira Fulton, Kirsten Wiest, Megan Donoff, soloists	
When I Think of You		Laura Farnell (b. 1975)
The Seal Lullaby		Eric Whitacre (b. 1970)

Program

Music Down in My Soul	arr. Moses Hogan (1957-2003)
El pambiche lento	arr. Juan-Tony Guzmán (b. 1956)

University Women's Choir

~ Intermission ~

	<i>Excerpts from A Pushkin Wreath</i>	
Zoriû byut: Reveille		Georgy Sviridov (1915-1998)
	Efrain Solis, baritone; Katie Ascani, soprano; Rachael Wilson, mezzo soprano	
Strekotúñya belobóka (Magpie Chatter)		Georgy Sviridov
	Laura Smith, soprano	
Lass', o Herr, mich Hülfe finden		Felix Mendelssohn (1809-1847)
	Amy Dabalos, mezzo soprano	
	<i>Settings of poetry of Charles d'Orleans (1394-1465)</i>	
Yver, vous n'estes qu'un villain		Claude Debussy (1862-1918)
	Chelsea Chaves, soprano; Sarah Horst, mezzo soprano Eric Parker, tenor; Joshua Cavanaugh, baritone	

Rondeau (from <i>Drei französische chore</i>)		Werner Egk (1901-1983)
two e.e. cummings choruses white horses		Gwyneth Walker (b. 1947)
	i walked the boulevard	Eric Whitacre (b. 1970)
Desh		arr. Ethan Sperry (b. 1971)
I'm Gonna Sing		Robert Hunter (1929-2001)

University Choir

Notes, Texts & Translations

Kyrie eleison

Lord have mercy; Christ have mercy; Lord have mercy.

Sung in Greek

Gloria

Some forty years ago, Lars Edlund's Gloria (1969) was viewed by many as avant-garde because of its various compositional effects. These include choral speech as well solo recitation, some glissandi and untexted vowel manipulations, harmonized and unison chanting, and 8-16 part tone clusters—all of which are not uncommon today. However, perhaps the composer's most unusual technique—that of occasionally singing in quarter steps (as opposed to half and whole steps and intervals based on those units)—may seem as unusual today as it did in 1969. From the second note of the work, Edlund calls first upon the solo tenor to bend—perhaps distort pitches a quarter step high or low, followed by the entire choir doing much the same in soli passages as well as in one of the work's tone cluster sections.

Sung in Latin

Glory to God in the highest, and on earth peace to men of good will. We praise Thee; we bless Thee; we worship Thee; we glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, Heavenly King, God the Father Almighty. O Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For thou only art holy, thou only art the Lord, thou only art the most high, Jesus Christ. Together with the Holy Ghost in the glory of God the Father. Amen.

O beatum et sacrosanctum diem

O blessed and most holy day on which our Lord was born of the Virgin Mary for our sake. Let the whole world therefore rejoice, and let us sing to him to the sound of the trumpet, strings, the harp and the organ. Let us rejoice with the numerous hosts of angels, ceaselessly singing his praise. Noel/Alleluia

Sung in Latin

Des Tages Weihe (The Consecration Days)

Fortune's pilot, look down On a thankful heart;
We are revived by joy again, Far fled is every pain.
And suffering, it is forgotten; Through mists shine the light
Of Your greatness beyond measure As from a bright wreath of starts.
Lovingly, you took away the bitter cup Of suffering from a father's mouth;
Therefore, both far and wide, Your great mercy has become known.

Sung in German

Calme des nuits

The calm of night, the freshness of evening,
The vastness of sparkling stars,
The great silence of dark worlds:
You enchant profound souls.

Sung in French

The glare of the sun, gaiety and noise
please the most inane;
The poet, alone, is haunted,
By his love of tranquil things.

Notes, Texts & Translations

Seufzer (Sigh)

Eduard Möericke's poem "Seufzer" combines an ancient eight-line rhymed Latin verse with a similarly constructed contemporary verse in German. The fervent nature of each is unmistakable with its references to holy love involving the images of flame, fire, and burning (with the absence of love being a "freezing sadness"). The composer sets the old Latin poem to unison chant-like melodies and Möericke's vernacular poem in modern ways that use vocal and body percussion in ostinati.

Sung in Latin & German

Kind Jesus, in whose flame I hope to burn and to love You: why haven't I burned? Why haven't I loved You, Jesus Christ? —O freezing sadness.

The fire of Your love, Oh Lord, how dearly I wanted to kindle it and to keep it burning. I didn't kindle it I didn't keep it burning, I am dead in my heart-- Oh pains of hell!

Juramento (I Swear)

If love makes one feel deep pain
And condemns one to live in misery,
For your love, I would give you, my dear
Even the blood that boils within my veins.

Sung in Spanish

If love is a fountain of mystic grief
And makes men drag long chains,
I swear to you I will drag them across
The infinite and black seas of my sorrows.

Soho: Dansons la gigue! (Dance the Gigue)

Dance the gigue! Most I loved her pretty eyes, Brighter than the heaven's stars, I loved her impish eyes. She truly had ways of afflicting a poor lover's heart—It was quite charming the way she did! But even more I love the kiss of her mouth in bloom, now that she's dead to my heart. I remember, I remember the times we spent together talking, the best of all my memories.

Sung in French

Ubi caritas

Where charity and love are, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.

Sung in Latin

Let us revere and love the living God.
And let us love from a pure heart.
Amen.

Dixit Dominus

The Lord said unto my lord: Sit at my right hand until I make your enemies your footstool. The scepter of your power the Lord shall send forth from Zion: Rule thou in the midst of your enemies. The power to rule is with you on the day of your strength, in the splendor of the holy ones: I have begotten you from the womb. Before the rising of the day-star. The Lord has sworn an oath, and will not repent of it: You are a priest for ever, after the order of Melchisedech. The Lord at your right hand destroys kings on the day of his wrath; He shall judge among the heathen; ha shall pile up ruins And scatter skulls on many lands. He shall drink of the torrent in his way; therefore he shall lift up his head.

Sung in Latin

Notes, Texts & Translations

El pambiche lento

The slow pambiche, how good it is to dance to.
It is danced in Santiago and in the capital.
When I dance it, Ay! Sideways,
what a “rich” merengue apambicha’o.
The slow pambiche I do not dance.
An old lady danced it and fainted.
Pambiche, only pambiche.

Sung in Spanish

Zoriû byut: Reveille

They’re sounding reveille...
From my hands the ancient Dante falls,
On my lips a verse, half-read, falls silent,
The spirit soars into the distance.

Ah, familiar sound, lively sound!
How often you sounded there,
Where I quietly grew up in days long past.
They’re sounding reveille...

Sung in Russian

Strekotúñya belobóka

A chatting white-sided magpie is sitting by my gate;
A colorful magpie is jumping and foretelling that I will
have guests. Fantastic little bells ring in my ears,
The dawn shows crimson, The snowy dust is silver.

Sung in Russian

The little bells ring out, the little drums beat,
But the people, oh the people, Are looking at the little gypsy-
bird, the magpie. And the gypsy-bird jumps, beats on the drums,
Oy, and waves her kerchief, breaks into song: "I'm a warbler,
I'm a singer, I'm a trusty guard."

Lass’, o Herr, mich Hülfe finden

Let me, O lord, find succor. Incline thee mercifully to my prayers.
If you hold my sins against me, Nevermore can I endure.
Shall my sorrows last forever? Shall my enemies mock me?
Weak and helpless shall I mourn. And by you be forgotten.

Sung in German

Yver, vous n’estes qu’un villain (Charles d’Orleans)

Debussy’s well known choral suite, Trois chansons, uses as its text poetry of the prolific Charles d’Orleans (1394-1465). The texts of each of the three movements may be viewed as allegorical in nature. For instance, the final movement’s text ("Yver...") perhaps superficially describing the villainous nature of winter, might actually be referring to the poet’s captors--the English--who imprisoned the artist for some twenty-four years.

Sung in Medieval French

Winter, you are nothing but a villain;

Summer is pleasant and gentle, As confirmed by May and April,
Who escort it evening and morning. Summer clothes the fields,
woods, and flowers With its garb of greenery And many colors,
According to the laws of nature.

But you, Winter, are much too full Of snow, wind, rain, and hail.
You should be banished into exile. Without mincing words,
I’ll speak plainly: Winter, you are nothing but a villain!

Notes, Texts & Translations

Rondeau (Vous y fiez vous)

The German composer Werner Egk composed his ballet score Joan von Zarissa for orchestra and choir in 1940. Within the work are three unaccompanied choruses ("Drei französische Choere") that are also set to the poetry of Charles d’Orleans. The ballet’s story (by the composer himself) based on a Don Juan-like tale may be the reason for the choice of the cynical poem "Rondeau: Vous y fiez vous." However, the poetry’s negative nature is in contrast to the composer’s use of sumptuous ten-part harmony.

Sung in Medieval French

Do you hope for happiness in this world? You will only be deceived,
ask anyone! It sweetly tempts those who ought to know better.
The outcome depends on whether joy or wrath, nurturing or neglect,
gets the upper hand. Are you hopeful?

white horses

For her popular choral work "white horses" (as well as for a similar setting for solo voice), Gwyneth Walker chose to set only a small portion of e. e. cummings’ poem. The aspect of chivalrous love seems to have inspired the composer to craft simple, yet fetching melodies lightly spun over the gentle arpeggios of the piano.

after all white horses are in bed	absolutely into me. . . a wise
will you walking beside me, my very lady	and puerile moving of your arm will
if scarcely the somewhat city	do suddenly that
wiggles in considerable twilight	will do
touch (now) with a suddenly unsaid	more than heroes beautifully in shrill
gesture lightly my eyes?	armour colliding on huge blue horses,
And send life out of me and the night	and the poets looked at them, and made verses,
	through the sharp light cryingly as the knights flew.

i walked the boulevard (e.e. cummings)

In stark contrast to the above work, Eric Whitacre’s setting of cumming’s "i walked the boulevard" steers away from loveliness and toward goofy fun to deal with this strange, earthy, maybe even seamy poem. For the accompaniment, the composer writes:

I’m calling the piano part in these pieces the ‘oven-mitt’ technique, because most of the chords are white-key clusters played as if you are wearing mitts on your hands – the four fingers all bunched together and the thumb on its own...

i walked the boulevard	while nearby the father
i saw a dirty child	a thick cheerful man
skating on noisy wheels of joy	with majestic bulbous lips
pathetic dress fluttering	and forlorn piggish hands
behind her a mothermonster	joked to a girlish whore
with red grumbling face	with busy rhythmic mouth
cluttered in pursuit	and sily purple eyelids
pleasantly elephantine	of how she was with child

University Choir

Stephen Coker, conductor
Hye-Young Kim, piano

Soprano	Alto	Tenor	Bass
Chelsea Allen	Monica Alfredsen*	Maverick Adams	Forrest Bagley
Whitney Androlia	Audra Blackner	Jerry Bartucciottto*	Alexander Bodrero*
Katie Ascani	Catherine Brady*	Adam Brown*	Adam Borecki
Chelsea Chaves*	Keegan Brown	Kevin Gino*	Seth Burns*
Jacquelyn Clements	Shannon Bruce*	Asante Gunewardena*	Joshua Cavanaugh
Emily Dyer	Elaine Cha	Kevin Kang	Anthony Chau
Kate Ellwanger	Emanuela Chira	Hayden Kellermeyer*	Joseph Chiavatti*
Emelia Ficken	Clara Chung	Johannes Löhner	Matt Connor
Allison Guilford*	Amy Dabalos	Chris Maze	Paul Cooper
Lindsie Hardy*	Mia Dessenberger	Dane Morris	Daniel Fister*
Sarah Hughes*	Marquel Gerson*	Tom Norman	Nathan Flanagan-Frankl
Rachel Koons*	Natalie Headland	Eric Parker*	James Higgs
Neda Lahidji	Sarah Horst*	Alfredo Rodriguez	Jeffrey Kao*
Cara Lawler*	Genevieve Lau*	Timmy Simpson	Matthew Meloney*
Josselyn O'Neill	Alexandra McNay	Jesse Swire	Bijan Mohseni
Julie Pajuheshfar	Anna Munakata	Nathan Wilen*	Cody Morgan
Savvy Pletcher	Janet Orsi	Alex Willert	Dario Oman
Marlim Reynosa	Rachel Panchal	Patrick Zubiata*	Stephen Pollard
Anna Schubert	Chelsea Rousselot		Aaron Schwartz*
Laura Smith*	Lizbeth Sanchez		Andrew Siles
Molly Tomlinson	Kelly Self		Efrain Solis*
Mayuri Vasan	Rachel Stoughton		Ryan Tan
Lacey Venanzi	Rachael Wilson*		Cesar Ventura
Kristian Villalovos*	Lauren Zampa*		Preston Walker
Victoria Young			

* Indicates a member of University Singers

University Women's Choir

Angel Vázquez-Ramos, conductor
Inyoung Huh, piano

Adriana Ariza	Claire Fortier	Kelly McGuire	Cosette Ruesga
Jennifer Bales	Cristiana Franzetti	Nicole Michel	Erika Sanders
Jessica Barone	Gianna Friedman	Laura Miller	Simrit Singh
Brittany Bethurum	Amira Fulton	Dawn Monroe	Alaina Skolnik
Katherine Bourland	Phoebe Gildea	Renee Montamat	Cristina Smith
Stephanie Burgos	Emily Greer	Erin Moses	Kelsey Warren
Pareesa Charmchi	Samantha Johnson	Rebekah Munson	Bronwyn Warzeniak
Caitlin Coble	Kelsey Kloss	Stephanie Nelson	Rebeka Wert
Olivia Da Silva	Anna Kubitschek	Rachel Olson	Kirsten Wiest
Tarah Dang	Caroline Lee	Courtney Parkin	Hanna Williams
Alison DiBella	Jordan Lemay	Elisa Perez-Selsky	Sydney Woods
Megan Donoff	Danielle Lewis	Alishia Piper	Alice Zannmiller
LeeAnn A. Dowd	Michelle Lewis	Kira Roden	Vanessa Zavidniak
Francesca El-Attrash	Tiffany Liu	Kelly Rogers	
Amanda Fink	Casey McAdams	Stephanie Rubio	

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